
THE FOOTLIGHT CLUB

Presents

FIVE FINGER EXERCISE

A play by PETER SHAFFER

THE CAST

Louise Harrington MRS. CHARLES M. SEIDENBERG
Clive Harrington, her son PHILIP HUNT
Stanley Harrington, her husband CARLETON POWER
Walter Langer, A tutor LEIGH ROSE
Pamela Harrington, the daughter MISS MARY FORAN

SYNOPSIS OF SCENES

The action of the play passes in the Harringtons' week-end cottage in Suffolk.

ACT I

SCENE 1. A Saturday morning in early September
SCENE 2. A Saturday night two months later

ACT II

SCENE 1. The following morning
SCENE 2. The same night
TIME: The present

MANAGEMENT OF THE PLAY

<i>Director</i>	.....	Mrs. Erik A. Johnson
<i>Production Manager</i>	.....	Miss Marie Knuttunen
<i>Scenic Designer</i>	.....	Richard Gerth
<i>Stage Decor</i>	.....	Lyn Catt, Mrs. John Forbes
<i>Prompter</i>	.....	Miss Marie Zinkevich
<i>Lighting</i>	.....	Martin Rieger, Lyn Catt
<i>Sound</i>	.....	Lyn Catt, Martin Rieger
<i>Make-up</i>	.....	Miss Mildred Adelson, Mrs. Arlene Hannigan
<i>Properties</i>	.....	Mrs. Leroy J. Mann, Miss Maureen Vaughn, Miss Patricia Fitzgerald
<i>Stage Manager</i>	.....	Miss Ruth Brooks
<i>Pianist</i>	.....	Paul Kussman
<i>Who's Who</i>	.....	Mrs. J. Martin Woodall
<i>Set Building</i>	.....	Martin Rieger, Lyn Catt, Bruce Margeson, Mark MacMillan, John Foran, Robert A. Frost, Anthony Bernardo, Parkman D. Harding, Robert Clark, Erik C. A. Johnson, Mrs. Richard Gerth

The Club invites you to have refreshments in the lower hall following the first act.

HOSTESSES

Thursday —	Mrs. George H. Darrell, Mrs. Richard H. Overholt, Mrs. Carlton Power, Mrs. Audrey Abrams
Friday —	Mrs. John C. Foran, Mrs. Parkman D. Harding, Mrs. F. Henry Pepper, Mrs. John Hunt
Saturday —	Mrs. John Forbes, Mrs. Albert M. Fortier, Jr., Mrs. Paul B. Kussman, Mrs. William S. Carroll

USHERS

Thursday —	Miss Ellen M. Duffy, Miss Kathleen R. Kurko
Friday —	Miss Jane Bloomberg, Miss Lucy Foran
Saturday —	Miss Carolyn C. Seidenberg, Miss Deborah K. Seidenberg

AT THE DOOR

Thursday —	Louis H. Jacobs, Jr.
Friday —	Milton Saville
Saturday —	George Bloomberg

FIVE FINGER EXERCISE

Who's Who in the Cast

KIT SEIDENBERG (Louise) last seen as the sensitive Hannah in *Iguana*, again brings to her role that delicate probing of character she so well projects, nuance by nuance, until she *is* Louise, or Hannah, or St. Joan or Sybil/Ann. . . . D'you suppose being the mother of three daughters helps that understanding, or does the understanding help the daughters?

CARLETON POWER (Stanley) our irreverent-Reverent of the *Iguana*, has such a long list of credits from both professional (WGBH Channel 2) and amateur (Past President of the Community Players of Quincy and the Milton Players) activities, that it is difficult to think of him in the role of successful businessman, but that he is, off stage, and this time, on.

LEIGH ROSE (Walter). Remember the imaginative and luscious decor for *The Women* and the non-violinist, Hannibal, in *The Curious Savage*? Bud also has worked with the Channel 2, WGBH group, the Quincy Players, sung with the Boston Opera Company, is a church soloist, appears at the Rose Coffee House in Boston, and, as if that were not enough, paints in oils.

MARY FORAN (Pamela). First of the second generation of versatile Forans to grace the Footlights, Mary was two-bits in *The Women*, but now brings to her first real Footlight role the enthusiasm and eagerness of a young girl who can actually play a young girl . . . something not as easy as it sounds. . . . We've had lots of mileage back stage from this gal, and are glad to share her now with the audience. She is a senior at Girls' Latin School and we hope she chooses a nearby college so we can see a lot more of her!

PHILIP HUNT (Clive) from the hot-footed bus driver in *Iguana* to the cold-footed young husband in *Barefoot in The Park*, to the tortured young son making free with the generation gap. . . . Teaching in the Newton Schools undoubtedly gives him on-the-spot insight into this generation sink-hole, albeit on t'other side.

While it's what's up FRONT that shows,
Still, them what are there knows,
A Stage'd be awfully bare,
WHO'S WHO without WHO'S WHERE!
So, WHO'S WHERE

DIRECTOR VIRGINIA JOHNSON wears a few hats . . . remember the super-dramatic Queen Isabella? and Production Manager, our KNUTE must have a veritable Mad-Hattery! The set design is in the capable hands of DICK GERTH (remember the *Iguana*, complete with *wet* rain?) ably assisted by BRUCE MARGESON, TONY BERNARDO, PARKY HARDING, BOB CLARK, JOHN FORAN, CHIP JOHNSON, and a couple of versatile newcomers, fresh from the Starlite Musicales of Indianapolis, LYN CATT, decor and sound effects, and MARTY RIEGER hitting the lights. Also having another brush with decor is BERTA FORBES. MILDRED ADELSON, our perennial diplomat of the facade, has an apprentice facing-up the make-up in ARLENE HANNIGAN. Likewise, MAGGIE MANN, another Hatter, is putting MICKEY VAUGHN and PAT FITZGERALD thru initial paces of properties. We have a switch in our erstwhile Billy Dawn (MARIE ZINKEVICH) still book in hand, but the Prompter's book, this time, while our very own BROOKSIE copes with the whole stage, managerwise. We'll take odds that PAUL KUSSMAN finds the muse Euterpe easier to direct back stage than he did *The Women!* T'would seem we're in the right month . . . MARCH, the month of MAD HATTERS. . . . Or are ours MOD Hatters?

COMMENT . . .

BACK STAGE CAN BE FUN

It takes a certain breed of cat to work back stage. The qualifications are few. Imagination, a prime requisite — ingenuity, the ability to work with very few tools and material — humility, for the only recognition you'll get is one line in the program.

Years ago it was required that you serve an apprenticeship back stage before you could get "on the boards," direct or produce. The writer is in hearty favor of this for it would give the Club a much needed back stage crew. We could also send some back for a refresher course.

So, what is your forte? Set design — set building — decor — lighting — painting — props — wardrobe or makeup.

Mine was design and building. Here one has to work closely with the directors, most of them think (bless their hearts) that we have a stage the size of the War Memorial with as much equipment. It comes as a real shock that we cannot crowd everything they want on stage and maintain good "sight lines" or "stage flow." Once this hurdle is overcome the rest is fairly easy. Most of our "flats" have seen better days — held together mostly by hundreds of coats of paint that have been applied to them (which adds to their weight) or three-inch masking tape.

The set is up — by the Grace of God, and a roll of three-inch masking tape. The paint crew — in their tight jeans and sloppy shirts take over — followed shortly by decor who require a nail here, a screw here, and a piece of furniture there. "Tech" rehearsal is over and minor adjustments made — replace the door knob somebody slammed the door too hard. OPENING NIGHT — the curtain goes up and that short round of applause wipes out the hell of the past weeks. WHAT'S THE NEXT PLAY?

GEORGE C. G. BLOOMBERG
Ex Grip

DID YOU KNOW . . .

The Footlight Club (Eliot Hall) is available for rental — Weddings — Dinners — Receptions, call JA 2-2286.

ANONYMOUS

